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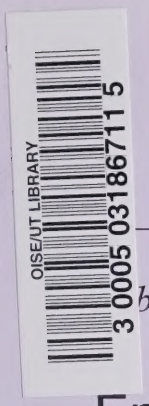

Course Profiles

blic District School Board Writing Partnership

English

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Course Profile

Studies in Literature

Grade 12
University Preparation
ETS4U

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• *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

Spring 2002

Course Profiles are professional development materials designed to help teachers implement the new Grade 12 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

Any references in this document to particular commercial resources, learning materials, equipment, or technology reflect only the opinions of the writers of this sample Course Profile, and do not reflect any official endorsement by the Ministry of Education or by the Partnership of School Boards that supported the production of the document.

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Acknowledgments

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Course Overview
Studies in Literature, ETS4U, Grade 12, University Preparation

Policy Document: *The Ontario Curriculum, Grades 11 and 12, English, 2000.*
Prerequisite: English, Grade 11, University Preparation

Course Description

This course is for students with a special interest in literature and literary criticism. The course may focus on themes, genres, time periods, or countries. Students will analyse a range of forms and stylistic elements of literary texts and respond personally, critically, and creatively to them. They will also assess critical interpretations, write analytical essays, and complete an independent study project.

Course Notes

As students read, interpret, and respond to literary texts, they are introduced to schools of literary thought as a means of developing critical-thinking skills and empathy for diverse perspectives. The course is designed for students who enjoy reading.

The sequence of units was developed jointly by the Catholic and Public course profile writing teams. Over the last hundred years, there has been a progression of theoretical perspectives used in the formal response to literary texts. There range from the formalist criticism of the early 20th century through the mythopoeic criticism of Northrop Frye and reader response theory to Marxist, feminist, and deconstructionist approaches used more recently. These perspectives formed the basis for the development of the units.

The brief introductory unit develops the concept that there is more than one way to analyse a piece of literature. The remaining units reflect the historical progression of theoretical approaches starting with the more traditional approaches with which most students are familiar. In subsequent units, students explore literary texts using perspectives which may broaden their outlook, as well as broaden the nature of the texts they read. The final, culminating unit allows students to draw on these perspectives as they develop their own personal framework for responding to a selected work.

This course is designed to prepare students for the theoretical and critical-thinking skills required for university. Students are immersed in critical theories (e.g., structuralism, deconstructionism, feminism, Marxism, and marginalism) in university courses and they will benefit from exposure to them in secondary school. Critical theory is interdisciplinary in nature; students will encounter these theories at universities in their history, sociology, psychology, politics, philosophy, and cultural studies courses.

In secondary school, literary theory doesn't need to be difficult. The teacher can summarize key points of a theory and students do not necessarily have to read the primary theory texts. Emphasis is put on the types of questions posed within the theoretical perspectives.

By understanding that everyone approaches a text from a theoretical perspective – whether or not she/he realizes it – students learn to recognize their own and others' biases in interpreting texts. Students gain insight into their 'self' as they connect to texts in new ways and draw conclusions with confidence.

There are many resources for literary theory (see Resources); however, many of these theories are highly complex, ever evolving, and misunderstood. Teachers may increase their awareness of these theories and use them to support students in understanding different critical perspectives. After finding appropriate resources, the teacher may have to simplify complex ideas to facilitate student understanding.

The study of poetry, plays, media texts, and non-fiction should be integrated into units. The selection of texts should be rich in diversity and representative of various periods and countries.

In the culminating unit, Unit 6, students keep a journal of their reactions to their texts that will aid them in creating their own personal critical voices. Students should select their texts by the end of Unit 3.

The selection of texts should reflect a student's natural curiosity and passion regarding issues.

Being sensitive to the personal nature of the experience and supporting students in avoiding disclosure and discussion of sensitive issues is critical.

Units: Titles and Time

Unit 1	Overview: Schools of Thought and You	5 hours
Unit 2	The Mosaic of Literature	25 hours
**Unit 3	Mythopoeic Criticism	20 hours
Unit 4	Issues of Power and Control	20 hours
* Unit 5	Being Outside Looking In, Being Inside Looking Out	20 hours
Unit 6	Culminating Unit: Advocating a Voice	20 hours

* This unit is fully developed in this Course Profile.
** This unit is fully developed in the Catholic Course Profile.

Unit Overviews

Unit 1: Overview: Schools of Thought and You

Time: 5 hours

Unit Description

Students discuss "What is literature?" through a brief introduction to a variety of literary schools of thought, such as formalism (New Criticism), mythopoeic criticism, reader response theory, deconstructionism, post-modernism, Marxism, feminism, post-colonialism, and marginalism. Students take on a persona through which they analyse a short fiction piece. Students' responses are audio- or videotaped for measuring growth at the end of the course. As a diagnostic activity, students analyse a second short fiction piece by writing a short piece using a specific school of thought.

Unit Overview Chart

Activity	Learning Expectations	Assessment Categories	Tools	Focus
1.1 Short Story Reading and Persona Activity	RIV.01, RIV.03, RTV.01, RI1.03, RI1.04, RI3.05, RT1.01	Knowledge/Understanding Thinking/Inquiry Communication	Anecdotal feedback	Reading of short story Persona role play Class discussion
1.2 Introduction to Schools of Thought	RIV.03, RIV.04, RI3.02, RI4.01, RI3.02, RI4.02	Knowledge/Understanding Thinking/Inquiry Communication Application	Anecdotal feedback	Summary of schools of thought Class discussion
1.3 Second Short Story Reading	RIV.03, RIV.04, RI3.02, RI4.01	Knowledge/Understanding Thinking/Inquiry Communication Application	Anecdotal feedback	Reading of second story Answering of questions Writing using a particular school of thought

Activity	Learning Expectations	Assessment Categories	Tools	Focus
1.4 Short Writing Piece	RIV.01, RIV.03, RTV.01, RI1.01, RI3.02, RI3.04, RT1.02	Knowledge/Understanding Thinking/Inquiry Communication Application	Paragraph checklist	Short Writing Piece

Unit 2: The Mosaic of Literature

Time: 25 hours

Unit Description

Students are introduced to formalist, reader response, and deconstructionist approaches to literature. Students select one of these schools of literary thought and explore it further through research and a presentation. Activities include a prewriting exercise followed by a round table discussion, journal entries, minor research, and a short essay. In the culminating activity, students design a mosaic representing a literature work studied, which is reflective of one of the schools of literary thought, and present a rationale of their interpretation. Expectations are grouped to create an environment where students can analyse and write independently as well as collaborate and create with their peers.

Unit Overview Chart

Activity	Learning Expectations	Assessment Categories	Tools	Focus
2.1 The Issue and the Angle	RIV.02, RIV.03, RI2.03, RI3.02, RI3.04	Knowledge/ Understanding Communication Thinking/ Inquiry	Conference checklist	Note making Issue-based analysis Reflection
2.2 Voicing the Issue	RIV.02, RIV.03, RI2.01, RI3.01	Communication Application Thinking/ Inquiry	Presentation rating scale	Round table discussion Collaboration Literature circles Facilitation
2.3 Responding to the Issue	RIV.01, RIV.04, RI1.01, RI4.01	Knowledge/ Understanding Thinking/ Inquiry Application	Essay rubric Peer-editing checklist	Reading response Writing process
2.4 The Global Issue – Oral Explanation	RIV.01, RTV.01, RI1.02, RL1.01	Thinking/ Inquiry Communication Application	Anecdotal feedback to response journal Conference checklist	Guided viewing Media analysis Inquiry process Guided writing Questioning process

Activity	Learning Expectations	Assessment Categories	Tools	Focus
2.5 Collaborators	RIV.01, RIV.03, RTV.01, RI1.04, RI3.03, RL1.01	Thinking/ Inquiry Communication Application	Self-assessment Anecdotal feedback to response journal Conference checklist	Brainstorming/ collaboration Concept clarification/ collaboration Sketching to learn Research process/ collaboration Facilitation
2.6 Pieces of the Moment	RTV.01, RTV.02, RL1.01, RL2.01, RL2.02, RL2.03	Thinking/ Inquiry Communication Application	Presentation rubric Anecdotal feedback to response journal Exhibition/ Demonstration rating scale	Simulation Multimedia applications Panel discussion Conference

Unit 3: Mythopoeic Criticism

Time: 20 hours

Unit Description

Mythopoeic theory holds that both the author and the reader share unconscious memories. These memories are explored through a variety of archetypes that appear in myths, fables, fairy tales, and scripture. Students are encouraged to keep a journal of their reactions while exploring archetypal representations. As a pre-reading activity, students discuss familiar stories to recognize the role of archetypes in their cultural experiences. Students come to the understanding of mythopoeic theory through the use of techniques of drama that can be applied to the novel study. As a culminating performance-task activity, students create a text, e.g., drama, script, poem, fable, etc., that places archetypes in a new context.

Unit Overview Chart

Activity	Learning Expectations	Assessment Categories	Tools	Focus
3.1 The Familiar Stories: Myth/Fable/ Fairy Tale	RIV.01, RIV.02, RI1.01, RI1.04, RI2.01	Communication Application	Group presentation – self-assessment checklist	Directed reading Jigsaw Reading of literature
3.2 The Prodigal Son	RIV.03, RIV.04, RI3.01, RI3.04, RI4.01, RI4.02	Communication Application Thinking/ Inquiry	Cloze reading – checklist Presentation rubric Anecdotal feedback to response journal	Teacher-directed learning Tableau Presentation of archetypes Dramatization
3.3 Memories and Motifs	RIV.03, RTV.03, RI3.04, RT1.01	Knowledge/ Understanding Thinking/Inquiry Communication Application	Questions and answers – marking scheme Anecdotal feedback to response journal	Directed reading Journal entry Literature circles Round circle

Activity	Learning Expectations	Assessment Categories	Tools	Focus
3.4 Retelling the Memory	RTV.01, RT1.01, RT1.02	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Performance task checklist Anecdotal feedback to response journal	Tableau Storyboard Conferencing Brainstorming
3.5 Archetypes in Action	RTV.02, RT2.01, RT2.02, RT2.03	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Exhibition/ demonstration rating scale Conference checklist Performance task rubric	Multimedia applications Writing process

Unit 4: Issues of Power and Control

Time: 20 hours

Unit Description

Students explore issues of power and how they are addressed through narrative. Students gain an understanding of the means by which positions of power or powerlessness reveal themselves in texts. Students investigate language and its construction as a means of understanding positions of power. In the culminating activity, students represent these concepts by writing about a collection of objects symbolic of the characters in the text and their relative status.

Unit Overview Chart

Activity	Learning Expectations	Assessment Categories	Tools	Focus
4.1 Introduction	RIV.03, RI3.04	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Diary checklist	Group discussion Class discussion Application of theory to common situations Reading and analysis
4.2 Text Study	RIV.01, RIV.02, RIV.03, RTV.01, RI1.02, RI1.04, RI2.02, RI3.01, RI3.02, RT1.01, RT1.02, RT1.03	Knowledge/ Understanding Thinking/ Inquiry	Anecdotal feedback on response journal Checklist on response to critical analysis	Introduction of shoebox activity Reading of text and critical analysis Examination of issues Response to critical analysis
4.3 Text and Context	RIV.04, RI4.01, RI4.02	Knowledge/ Understanding Thinking/ Inquiry Application	Checklist	Research Small-group reports on research Group presentation

Activity	Learning Expectations	Assessment Categories	Tools	Focus
4.4 Commentaries on Power	RIV.01, RIV.03, RIV.04, RTV.01, RI1.04, RI3.01, RI3.03, RI3.04, RI4.01, RT1.01, RT1.03	Knowledge/ Understanding Application	Checklist on writing task	Reading of poetry/short pieces Focus group discussion for analysis Writing task
4.5 Personal Commentary on Power	RTV.02, RT2.01, RT2.02, RT2.03	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Rubric on dramatization analysis	Group brainstorming Analysis of societal power structures (e.g., family, school, peer group) Development and presentation of dramatization Analysis of dramatization
4.6 Culminating Activity – The Shoebox	RIV.01, RIV.04, RTV.01, RTV.02, RI1.04, RI4.01, RI4.02, RT1.01, RT2.01, RT2.02, RT2.03	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Checklist on oral presentation Rubric for shoebox	Writing task Development of real or virtual shoebox Oral presentation of shoebox

Unit 5: Being Outside Looking In, Being Inside Looking Out

Time: 20 hours

Unit Description

Students read a variety of materials and engage in a discussion of marginalized voices. Students explore texts using questions that are generated from the application of both formalism and marginalized voices theory. Students write an opinion piece supporting a particular literary work for inclusion in this course. While developing problem-solving skills, students engage in a forum wherein they argue either for the retention or for the removal of pieces of literature from the curriculum. After the forum, students assess the strengths and weaknesses of their peers' performances as well as their own.

Unit Overview Chart

Activity	Learning Expectations	Assessment Categories	Tools	Focus
5.1 Marginalized Voices	RIV.01, RIV.02, RIV.03, RTV.01, RI1.03, RI2.02, RI2.03, RI3.01, RI3.02, RT1.01	Knowledge/ Understanding Thinking/ Inquiry	Questions and answers – self-assessment	Brainstorm and completion of past literature studied chart Discussion of literary canon Analysis of two texts using literary conventions Question-and-answer period Discussion of texts as examples of new literary voices Brief discussion of marginalized voices

5.2 Establishing Identities	RIV.01, RIV.02, RIV.03, RTV.01, RI1.01, RI1.03, RI1.04, RI2.02, RI2.03, RI3.01, RI3.03, RI3.02, RI3.05, RT1.01, RT1.02, RT1.03	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Self-assessment Analysis – anecdotal feedback and checklist	Response to a poem about home Discussion of home and identity Reading of a myth or allegory Discussion of colonization and of post-colonial and race theory perspectives Whole class text analysis using one short text Reading and analysis of four short texts and submission of one analysis
5.3 Silenced Identities	RIV.01, RIV.02, RIV.03, RIV.04, RI1.01, RI1.03, RI1.04, RI2.02, RI2.03, RI3.01, RI3.02, RI3.04, R14.02, RT1.01, RT1.02	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Position paper – checklist	Viewing of visual text Reading and analysis of poetry Reading of three short stories Group analysis and discussion Question exchange Group work: what should we keep? Individual writing task – position paper
5.4 Forum	RIV.01, RIV.02, RIV.03, RIV.04, RTV.01, RTV.02, RI1.04, RI2.01, RI3.01, RI3.02, RI3.04, RI3.05, RI4.01, RI4.02, RT1.01, RT1.02, RT1.03, RT2.01, RT2.03	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Forum rubric Self-assessment Checklist	Preparation of and rehearsal for forum Forum over two days Self-assessment

Unit 6: Culminating Unit: Advocating a Voice

Time: 20 hours

Unit Description

This culminating unit is an independent study; students reinforce the critical-thinking, analytical, presentation, and writing skills they developed in the preceding units to read, interpret, and respond to literary texts. The final task has three components: an analytical essay, a creative presentation, and a self-assessment sheet. Students choose a literary text, e.g., play, novel, anthology of poetry or short stories, or combination, and then write an analytical essay that applies the school of thought to which the student feels the greatest connection. Students are encouraged to blend the schools of thought into a framework that works best for them. Next, students produce a creative multimedia presentation, e.g., poetry reading, dramatic monologue, mock interview, that re-writes or adapts a character or scene from their text using a school of thought. Finally, students revisit their tapes from Unit 1 (and the diagnostic writing pieces they wrote) and write a self-reflection outlining their degree of personal growth throughout the course.

Unit Overview Chart

Activity	Learning Expectations	Assessment Categories	Tools	Focus
6.1 Own Choice: Reading of Text	RIV.01, RIV.02, RTV.01, RI1.01, RI1.03, RI1.04, RI2.01, RI2.02, RI3.03, RT1.01, RT1.03	Knowledge/ Understanding Thinking/Inquiry Communication Application	Anecdotal feedback to reading journals	Reading of text(s) Writing of journals Research of critical interpretations on text
6.2 Analytical Essay Writing	RIV.01, RIV.03, RIV.04, RTV.01, RI1.04, RI3.02, RI3.03, RI3.04, RI3.05, RI4.01, RT1.02, RT1.03	Knowledge/ Understanding Thinking/Inquiry Communication Application	Essay rubric	Essay writing Peer editing
6.3 Creative Presentation	RIV.01, RIV.03, RTV.02, RI1.04, RI3.01, RI3.02, RI3.04, RI3.05, RT2.01, RT2.02, RT2.03	Knowledge/ Understanding Thinking/Inquiry Communication Application	Rubric for presentation Self-reflection sheet	Planning of creative presentation Creative presentation Self-reflection based on tape and writing piece from Unit 1

Teaching/Learning Strategies

Students have successfully completed the Grade 11 University Preparation course and have a special interest in literature and literary criticism. The teacher needs to select a diverse range of literary texts as students are required to respond personally, critically, and creatively to the literature studied in the course from various periods and countries.

Strategies used within the whole-class, small-group, and individual activities incorporate a variety of approaches to develop skills (for more detailed information on these strategies, see the *Electronic Curriculum Planner,* Ministry of Education, Queen's Printer for Ontario, 2001).

Whole-Class Activities

The teacher can model expectations for students with regard to in-depth literary analysis using clear and concise communication. Whole-class discussions can demonstrate and clarify the use of the many "lenses" through which a literary text can be considered.

Teacher-Directed Activities

- Direct instruction
- Socratic method
- Review
- Reading aloud to students

Student-Directed Activities

- Seminars
- Reading
- Presentations

Small-Group Activities

Collaborative processes allow students to explore an array of perspectives and to extend and clarify their own ideas, as well as to gain insight from others' observations. Small groups, ranging in size from two to five students, are also useful for peer assessment as a strategy for improving student learning.

- Pre-reading activities (brainstorming, webbing)
- Writing groups (pre-writing activities, conference partners, revision, and editing groups)
- Discussion/seminar groups
- Literary circle (small-group discussion of a shared text, based on individual reading and response journals. Allows for choice of texts.)
- Panels, debates, round table discussions
- Think/pair/share

Individual Activities

Individual activities require students to develop and exhibit critical-thinking skills that incorporate several schools of literary criticism. These perspectives form the basis of personal, critical, and creative responses to texts. The independent study project gives students an opportunity to pursue individual interests as well as to craft their own theory of literary criticism. Students are encouraged to read materials from a range of historical periods, cultures, and voices. Specific, ongoing assessment of individual activities assists students in maximizing their abilities in all aspects of the curriculum.

- Reader response activities
- Analytical essays
- Creative writing
- Tests and quizzes
- Student-teacher conferences
- Self-assessment

Assessment & Evaluation of Student Achievement

Assessment is essential for monitoring student learning and allows teachers to identify students' strengths and weaknesses. Effective assessment gives students the information they need to improve performance.

Evaluation is a judgment based on specific criteria (from the Achievement Chart and curriculum expectations). Emphasis is placed on assessment tasks that are varied in nature, administered over a period of time, and designed to provide opportunities for students to demonstrate their knowledge and skills in a meaningful context. The diversity of student experiences and learning styles must be respected and incorporated into the assessment strategies that will be the basis for evaluation.

The Achievement Chart for English, as outlined in *The Ontario Curriculum, Grades 9 to 12, Program Planning and Assessment, 2000,* is the basis for reporting on student progress. The goal of the ongoing assessment is to provide varied and frequent opportunities to evaluate student performance. Seventy per cent of the grade will be based on assessments and evaluations conducted throughout the course. Thirty per cent of the grade will be based on a final evaluation in the form of an examination, performance, essay, and/or other methods of evaluation.

Response journals and reading logs can be used throughout the course as a means of providing anecdotal formative feedback to students. A portfolio could be used for the collection of major tasks, and also as the basis for self-assessment in Unit 6.

The culminating Unit 6 could be used as part or all of the 30% final evaluation. Students read a text, write journals, write an analytical essay, and design a creative presentation that integrates all of their learning in the course. A final examination could incorporate activities from Unit 6 or could complement it.

Assessment Tools

Rubrics are used to evaluate student achievement on performance activities. They can be developed in conjunction with students and be used to address specific expectations. They are particularly useful when evaluating essays, presentations, and creative projects.

Checklists monitor student progress and are excellent tools for self- and peer assessment for ensuring process work is complete.

Conferences are used in conjunction with a rubric, marking scheme, or checklist to aid in student learning.

Assessment tools have been suggested in the Unit Overview Charts as well as in the developed unit. In some cases, they have been provided as part of the unit; in other cases, teachers generate their own tools or use other sources, such as teacher's guides or other course profiles.

The teacher determines the tasks and tools used for diagnostic and formative feedback and the tasks and tools used for summative evaluation. Generally, the tasks provided earlier in the units can be used for formative evaluation, while the final performance task for each unit is summative. However, the teacher may allow resubmission of some final tasks to encourage student growth and skill development.

Accommodations

Teachers should consult student Individual Education Plans (IEPs) for specific direction on accommodations for individuals.

Teachers may need to make accommodations to ensure students' success. The following are accommodations that could be applicable to this course:

- Where appropriate, use compact lessons regarding the mechanics of writing to facilitate learning of advanced editing skills.
- Provide opportunities for open-ended inquiry.
- Incorporate primary and secondary sources of information, as well as numerous technologies.
- Encourage the use of technology.
- Encourage oral discussion prior to and after reading to increase students' level of comprehension.
- Provide graphic organizers for recording information and responding to text.
- Ensure provision of alternate modes for information sharing, e.g., videos, plays, graphics, tapes, to support reading comprehension.
- Allow additional time for completion of reading activities and assignments.
- Clarify questions for students and encourage students to rephrase questions in their own words.
- Make use of verbal tests or provide the student with a reader or a scribe.
- Provide test materials in large print, Braille, or audio-tape if required.
- Ensure that the classroom is accessible to students who use mobility aids, e.g., canes, crutches, walkers, and wheelchairs.

Resources

Units in this Course Profile make reference to the use of specific texts, magazines, films, videos, and websites. The teachers need to consult their board policies regarding use of any copyrighted materials. Before reproducing materials for student use from printed publications, teachers need to ensure that their board has a Cancopy licence and that this licence covers the resources they wish to use. Before screening videos/films with their students, teachers need to ensure that their board/school has obtained the appropriate public performance videocassette licence from an authorized distributor, e.g., Audio Cine Films Inc. The teachers are reminded that much of the material on the Internet is protected by copyright. The copyright is usually owned by the person or organization that created the work. Reproduction of any work or substantial part of any work from the Internet is not allowed without the permission of the owner.

The URLs for the websites were verified by the writers prior to publication. Given the frequency with which these designations change, teachers should always verify the websites prior to assigning them for student use.

Professional Resources and Literary Theory

Print

Abrams. M.H. *Glossary of Literary Terms,* 3rd ed. Holt, Rinehart, and Winston, 1997. ISBN 0030765854

Ashcroft, B., G. Griffiths, and H. Tiffin, eds. *The Post-Colonial Studies Reader*. New York: Routledge, 1995. ISBN 0-415-09622-7

Ashcroft, B., G. Griffiths, and H. Tiffin, eds. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. New York: Routledge, 1989. ISBN 0-415-01209-0

Bornstein, K. *My Gender Workbook*. New York: Routledge, 1998. ISBN 0415916739

Eagleton, M. *Feminist Literary Theory; A Reader*. Blackwell, 1992. ISBN 0631197346

Friend, M., W. Bursick, and N. Hutchinson. *Including Exceptional Students. A Practical Guide for Classroom Teachers*. Scarborough: Allyn and Bacon, 1998. ISBN 0205283810

Goodwin, A.L., ed. *Assessment for Equity and Inclusion. Embracing All Our Children*. New York: Routledge, 1997. ISBN 0415914736

Hawthorne, J.A. *A Concise Glossary of Contemporary Literary Theory*. London: Oxford U.P., 1998. ISBN 0340692227

Makaryk, I.R., ed. *Encyclopaedia of Contemporary Literary Theory: Approaches, Scholars, Terms*. Toronto: University of Toronto Press, 1997. ISBN 080206860X

New, W.H., ed. *Encyclopedia of Literature in Canada*. University of Toronto Press, 2002. ISBN 0802007619

Rius, T.E., ed. *Marx for Beginners: Philosophy, Economic Doctrine, Historical Materialism*. 1990. ISBN 0679725121

Ryan, M. *Literary Theory: A Practical Introduction.* Malden: Blackwell, 1999. ISBN 0631172750

Seldon, R., P. Widdowson, and P. Brooker. *A Reader's Guide to Contemporary Literary Theory*. London: Prentice Hall, 1997. ISBN 0134919521

Warhol, Robyn R. and D. Price Herndl, eds. *Feminisms: an Anthology of Literary Theory and Criticism*. New Jersey: Rutgers UP, 1993. ISBN 0-8135-1732-X

Woolf, Virginia. *Women and Writing*. New York: Harcourt Brace Jovanovich, 1980. ISBN0-15-693658-5

Websites

Canadian Literature Review – www.canlit.ca (includes reviews of many Canadian texts)

CanLiterary: CanLinks – www.lucking.net/canlinks/cl_canliterary.htm (extensive list of links to Canadian literature sites, including poems, reviews, and author information)

The differences between Literary Criticism, Literary Theory, and 'theory itself' – www.brocku.ca/english/courses/4F70/crit.vs.theory.html (part of a site that is widely referenced on other websites)

English Language Arts Network – www.elan.on.ca (useful materials and links)

Glossary of Literary Terms – www.galegroup.com/free_resources/lit_kit/glossary.htm

The Johns Hopkins Guide to Literary Theory and Criticism – www.press.jhu.edu/books/Hopkins_guide_to_literary_theory_and_criticism/g-topics-ideas.htm (sample materials available for public access; subscription is US$35 per year)

The Literary Canon – http://educ.queensu.ca/~qbell/update/tint/postmodernism/canon1.html

The Literary Criticism Web – www.cumber.edu/litcritweb/theory/newhistoricism.htm

UVic Writer's Guide – http://web.uvic.ca/wguide/Pages/StartHere.html

VirtuaLit Critical Approaches – www.bedfordstmartins.com/virtualit/critical.html (concise descriptions for a variety of critical approaches, with sample essays using some of the approaches, available in PDF)

Reading Materials for In-Class Use

Boards continue to have responsibility for the selection and approval of supplementary resources that would include literature texts for use in their schools.

Abraham, P. *The Romance Reader*. New York: Berkeley, 1996. ISBN 1573225487

Anderson-Dargatz, G. *A Cure for Death by Lightning*. Toronto: Knopf, 1996. ISBN 0394281578

Angelou, M. *I Know Why the Caged Bird Sings*. New York: Signal Hill, 1989. ISBN 0929631048

Atwood, M. *Alias Grace*. Toronto: McClelland and Stewart, 1996. ISBN 077100835X

Atwood, M. *Cat's Eye*. Toronto: McClelland and Stewart, 1988. ISBN 077100871

Atwood, M. *Lady Oracle*. Toronto: McClelland and Stewart, 1976. ISBN 0771008155

Atwood, M. *The Blind Assassin*. Toronto: McClelland and Stewart, 2000. ISBN 0771008635

Atwood, M. *The Handmaid's Tale*. Boston: Houghton Mifflin, 1986. ISBN 0395404258

Atwood, M. *The Robber Bride*. Toronto: McClelland and Stewart, 1993. ISBN 007100821X

Banks, R. *The Sweet Hereafter*. New York: Harper Collins, 1999. ISBN 00060167033

Bauer, M.D., ed. *Am I Blue? Coming Out from the Silence*. New York: Harper Trophy, 1996. ISBN 0064405877

Bradley, M.Z. *Mists of Avalon*. New York: Knopf, 1982. ISBN 0394524063

Bradley, M.Z. *The Firebrand*. New York: Pocket Books, 1988. ISBN 0671667033

Brand, D. *In Another Place, Not Here*. Toronto: Vintage Canada, 1996. ISBN 0394281779

Brand, D. *Land To Light On*. Toronto: McClelland and Stewart, 1997. ISBN 077101645X

Burnard, B. *A Good House*. Toronto: Harper Collins, 1999. ISBN 000648526X

Cart, M. *My Father's Scar*. New York: St. Martin's Press, 1996. ISBN 031218137X

Cohen, M. *Elizabeth and After*. Toronto: Knopf, 1999. ISBN 0676971709

Cunningham, M. *The Hours*. New York: Farrar, Straus, and Giroux, 1998. ISBN 0374172897

Findley, T. *Not Wanted on the Voyage*. Markham: Penguin, 1985. ISBN 014007306X

Findley, T. *The Piano Man's Daughter*. Toronto: Harper Collins, 1995. ISBN 0002243792

Findley, T. *The Wars*. Toronto: Penguin, 1986. ISBN 0140050116

Findley, T. *You Went Away*. Toronto: Harper Collins, 1996. ISBN 0002243857
Fowles, J. *The French Lieutenant's Woman*. Boston: Little, Brown and Co., 1969. ISBN 0451135989
Frazier, C. *Cold Mountain.* New York: Atlantic Monthly, 1997. ISBN 0871136791
French, M. *Leaving Home*. Toronto: New Press, 1972. ISBN 0887707122
Govier, K. *Angel Walk*. Toronto: Little, Brown and Co., 1996. ISBN 0316319066
Gowdy, B. *Mister Sandman: A Novel.* Toronto: Somerville House, 1995. ISBN 1895897548
Heyer, M. *The Weaving of a Dream*. Markham: Puffin, 1986. ISBN 0140505288
Hurston, Z.N. *Their Eyes Were Watching God*. New York: Harper Perennial, 1998. ISBN 0060931418
Irving, J. *A Prayer for Owen Meaney*. Toronto: Ballantine, 1990. ISBN 0345361792
Kingsolver, B. *The Bean Trees: A Novel*. New York: Harper Perennial, 1989. ISBN 0060915544
Kogawa, J. *Obasan.* Toronto: Doubleday, 1994. ISBN 0385468865
Lowry, L. *Number the Stars*. New York: Bantam Doubleday, 1986. ISBN 0440220335
Matas, C. *Daniel's Story.* New York: Scholastic, 1993. ISBN 0590465880
McCourt, F. *Angela's Ashes. A Memoir.* New York: Simon and Schuster, 1996. ISBN 1568953968
Michaels, A. *Fugitive Pieces.* Toronto: McClelland and Stewart, 1996. ISBN 0771058837
Mistry, R. *A Fine Balance*. Toronto: McClelland and Stewart, 1995. ISBN 0771060521
Mistry, R. *Such a Long Journey.* Toronto: McClelland and Stewart, 1993. ISBN 0771098979
Naipaul, V.S. *A Bend in the River*. New York: Vintage Books, 1989. ISBN 0679722025
O'Brien, T. *In the Lake of the Words.* Toronto: Penguin, 1995. ISBN 0140250948
Ondaatje, M. *Anil's Ghost*. Toronto: McClelland and Stewart, 2000. ISBN 077106893X
Ondaatje, M. *Coming Through Slaughter*. Toronto: General Publishers, 1982. ISBN 0773670289
Ondaatje, M. *In the Skin of a Lion*. Toronto: McClelland and Stewart, 1987. ISBN 0771068875
Ondaatje, M. *Running in the Family.* Toronto: McClelland and Stewart, 1982. ISBN 0771068840
Ondaatje, M. *The English Patient*. Toronto: McClelland and Stewart, 1992. ISBN 0771068867
Polacco, P. *Mrs. Katz and Tush*. New York: Bantam Doubleday Dell, 1992. ISBN 0440409365
Proulx, A. *The Shipping News*. Toronto: Scribner's, 1993. ISBN 068419337X
Ricci, N. *In a Glass House.* Toronto: McClelland and Stewart, 1993. ISBN 0771074522
Ricci, N. *Where She Has Gone*. Toronto: McClelland and Stewart, 1997. ISBN 0771074549
Rushdie, S. *East, West: Stories*. Toronto: Knopf, 1994. ISBN 0394280938
Rushdie, S. *Imaginary Homelands: Essays and Criticism 1981-1991*. London: Granta, 1991. ISBN 014014224X
Rushdie, S. *The Ground Beneath Her Feet*. Toronto: Knopf, 1999. ISBN 0676970621
Russell, W. *Shirley Valentine*. London: Methuen, 1988. ISBN 0413189503
Ryga, G. *The Ecstasy of Rita Joe and Other Plays*. Toronto: New Press, 1971. ISBN 0887700721
Salinger, J.D. *Catcher in the Rye.* Toronto: Little and Brown, 1991. ISBN 0316769487
Schlink, B. *The Reader*. New York: Vintage Books, 1998. ISBN 0375707972
Selvadurai, S. *Cinnamon Gardens*. Toronto: McClelland and Stewart, 1998. ISBN 0771079559
Shields, C. *Larry's Party*. Toronto: Random House, 1997. ISBN 0679308776
Shields, C. *The Stone Diaries*. Toronto: Random House, 1993. ISBN 0394223624
Sutcliffe, W. *New Boy*. New York: Penguin, 1996. ISBN 0140279105
Tan, A. *The Joy Luck Club*. New York: Ballantine, 1990. ISBN 0804106304
Tan, A. *The Kitchen God's Wife*. New York: Ballantine, 1991. ISBN 080410753
Thomas, A. *Coming Down From Wa*. Toronto: Viking, 1995. ISBN 0670863661

Urquhart, J. *Away*. Toronto: McClelland and Stewart, 1993. ISBN 0771086598
Urquhart, J. *Changing Heaven.* Toronto: McClelland and Stewart, 1994. ISBN 0771086628
Urquhart, J. *The Underpainter*. Toronto: McClelland and Stewart, 1997. ISBN 0771086644
Vanderhaeghe, G. *Homesick*. Toronto: Emblem Editions, 1987. ISBN 0771086911
Vanderhaeghe, G. *The Englishman's Boy.* Toronto: McClelland and Stewart, 1996. ISBN 0771086938
Vassanji, M.G. *The Book of Secrets*. Toronto: McClelland and Stewart, 1997. ISBN 0771087217
Walker, A. *The Color Purple*. New York: Pocket Books, 1982. ISBN 0671019074
Watts, I.N. *Good-Bye Marianne*. Toronto: Tundra, 1998. ISBN 0887764452
Weiler, D. *Bad Boy*. Toronto: Groundwood, 1989. ISBN 0888990839
Wong, J. *Red China: My Long March from Mao to Now*. Toronto: Doubleday, 1996. ISBN 0385254903

OSS Considerations

This course may be used as an optional credit or an additional compulsory credit for diploma purposes

Coded Expectations, Studies in Literature, Grade 12, University Preparation, ETS4U

Reading and Interpreting Literary Texts

Overall Expectations

RIV.01 · read and demonstrate an understanding of a range of literary texts from various periods and countries;

RIV.02 · demonstrate an understanding of how form, diction, syntax, voice, and style are used to communicate meaning and enhance the impact of literary texts;

RIV.03 · demonstrate an understanding of a range of critical interpretations of literary texts;

RIV.04 · assess the function and significance of literature in society.

Specific Expectations

Understanding the Meaning of Literary Texts

RI1.01 – analyse a range of literary works, with an emphasis on in-depth study of particular genres, authors, themes, time periods, or countries;

RI1.02 – analyse literary texts in performance or recorded on film or tape;

RI1.03 – select, use, and adapt reading strategies to interpret challenging literary texts (e.g., research the social, cultural, and political context of a literary period before reading; reread a text to identify connections among ideas, incidents, characters, images, and themes; research critical assessments of an author's work);

RI1.04 – analyse how literary texts provide insight into diverse human experiences and perspectives (e.g., compare the representations of heroes in a range of poems and novels).

Understanding the Forms, Language, Voice, and Style of Literary Texts

RI2.01 – identify elements of literary forms and evaluate their effectiveness in communicating meaning and enhancing the impact of texts (e.g., write an essay explaining how variations in chronological order or point of view are used to achieve multiple layers of meaning in a novel; compare how a similar idea is expressed in a sonnet and a free-verse poem);

RI2.02 – describe the diction and syntax used in literary texts and evaluate how effectively they help communicate meaning and enhance impact (e.g., assess the effect on the reader of inverted word order in a poem; describe how diction is used to reveal the social class of characters in a novel);

RI2.03 – describe the voice and style used in literary texts and evaluate how effectively they help communicate meaning and enhance impact (e.g., describe the distinctive voices in a novel with multiple narrators and assess the effect of their use for an independent study project on the contemporary novel).

Understanding Interpretations of Literary Texts

RI3.01 – analyse and assess their own and others' responses to a range of literary texts (e.g., record and assess a group's responses to sections of a novel; write an analytical academic essay comparing critical reviews of a poem with their own interpretation);

RI3.02 – demonstrate an understanding of key concepts and specialized terms in literary criticism (e.g., consult a glossary of literary terms or specialized reference sources to understand unfamiliar terminology and allusions; explain concepts and specialized language used in critical interpretations of a film; use the specialized language of literary criticism appropriately and effectively in an analytical academic essay);

RI3.03 – analyse and assess critical interpretations of literary texts researched through the use of print and electronic sources (e.g., write a brief synopsis of a critical article and assess the degree to which it increases understanding of a play; create an annotated bibliography of secondary sources, assessing their usefulness for helping readers understand a novel);

RI3.04 – analyse literary texts by applying key literary concepts (e.g., explain the use of archetypes in short stories; analyse the power relationships among characters from different social classes in a novel or film; discuss how a psychoanalytical interpretation helps clarify the motivations and actions of a tragic hero; debate whether a poem has only one meaning that resides solely in the text or whether each reader negotiates a unique meaning based on personal background and experience);

RI3.05 – analyse how social, cultural, and political contexts and the perspectives of various readers influence the interpretation of literary texts (e.g., explain the appeal of a play that has been presented successfully in different parts of the world; analyse the influence of contemporary social attitudes about gender and race on our understanding and interpretation of a play or novel from another historical period).

Understanding the Social Purposes of Literary Texts

RI4.01 – analyse the relationships between literary texts and the social, cultural, and political contexts in which they were created (e.g., explain why certain authors have been persecuted or certain literary texts suppressed; conduct research to explain the effect of literary works that have had a significant impact on society);

RI4.02 – analyse and assess the social functions of literary texts (e.g., prepare an independent study project about how literature defines, reinforces, or challenges commonly held values; explain how a contemporary novel or play contributes to public dialogue on a social issue; explain the impact on society of selected works of literature).

Responding to Literary Texts

Overall Expectations

RTV.01 · produce personal and critical responses to a range of literary texts and criticism;

RTV.02 · produce creative responses to a range of literary texts and criticism.

Specific Expectations

Responding Personally and Critically to Literary Texts

RT1.01 – explain ideas, intuitions, and feelings evoked by literature (e.g., discuss possible interpretations of an image to understand a theme in a poem; keep a graphic record of personal reactions to ideas from primary and secondary sources; describe and explain personal responses in a group to clarify and challenge the ideas, issues, and themes in a text and to negotiate a common interpretation);

RT1.02 – produce critical responses to ideas, themes, and issues presented in a range of literary texts (e.g., evaluate the relationship between the structure and ideas in a sonnet; challenge the values conveyed in plays of the Theatre of the Absurd for an independent study project);

RT1.03 – produce critical responses to interpretations of texts and theories of literary criticism (e.g., analyse a particular interpretation of a novel to identify significant evidence from the text that is not included in the interpretation; debate the critical view that meaning resides solely in the text).

Responding Creatively to Literary Texts

RT2.01 – design and create, individually or collaboratively, literary or media works in response to literary texts (e.g., write a satire exposing the human foibles and social follies of characters in literary texts; write and perform an original short play extending a theme in literature);

RT2.02 – adapt a character, scene, or idea from a literary text for presentation in another form or medium (e.g., role-play characters from a novel in a trial situation; use ideas and themes from a poem as the basis of a short story);

RT2.03 – assess the extent to which their created or adapted works expand understanding of ideas, themes, and issues in the original literary texts (e.g., use a class-developed rubric to assess the effectiveness of the created or adapted works; make an oral presentation explaining how the work created or adapted underlines the continuing relevance of the original text).

Unit 5: Being Outside Looking In, Being Inside Looking Out

Time: 20 hours

Unit Description

Students read a variety of materials and engage in a discussion of marginalized voices. Students explore texts using questions that are generated from the application of both formalism and marginalized voices theory. Students write an opinion piece supporting a particular literary work for inclusion in this course. While developing problem-solving skills, students engage in a forum wherein they argue either for the retention or for the removal of pieces of literature from the curriculum. After the forum, students assess the strengths and weaknesses of their peers' performances as well as their own.

Unit Synopsis Chart

Activity	Learning Expectations	Assessment Categories	Tasks
5.1 Marginalized Voices 6 hours	RIV.01, RIV.02, RIV.03, RTV.01, RI1.03, RI2.02, RI2.03, RI3.01, RI3.02, RT1.01	Knowledge/ Understanding Thinking/ Inquiry	1. Brainstorming and completion of Past Literature Studied Chart 2. Discussion of Literary Canon 3. Analysis of two texts using literary conventions 4. Question-and-answer period 5. Discussion of texts as examples of new voices 6. Discussion of marginalized voices
5.2 Establishing Identities 5 hours	RIV.01, RIV.02, RIV.03, RTV.01, RI1.01, RI1.03, RI1.04, RI2.02, RI2.03, RI3.01, RI3.02, RI3.03, RI3.05, RT1.01, RT1.02, RT1.03	Knowledge/ Understanding Communication Thinking/ Inquiry Application	1. Response to a poem about home 2. Discussion of home and identity 3. Reading of myth, fable, or allegory 4. Discussion of colonization 5. Discussion of post-colonial and race theory perspectives 6. Discussion 7. Reading and class analysis using one short text 8. Reading and analysis of four short texts and submission of one analysis
5.3 Silenced Identities 5 hours	RIV.01, RIV.02, RIV.03, RIV.04, RI1.01, RI1.03, RI1.04, RI2.02, RI2.03, RI3.01, RI3.02, RI3.04, R14.02, RT1.01, RT1.02	Knowledge/ Understanding Thinking/ Inquiry Communication Application	1. Viewing of visual text 2. Reading of poems 3. Analysis of poems and brief presentation 4. Discussion 5. Reading of three short stories 6. Group analysis and discussion 7. Question exchange 8. Group Work: What should we keep? 9. Individual writing – position paper

Activity	Learning Expectations	Assessment Categories	Tasks
5.4 Forum 4 hours	RIV.01, RIV.02, RIV.03, RIV.04, RTV.01, RTV.02, RI1.04, RI2.01, RI3.01, RI3.02, RI3.04, RI3.05, RI4.01, RI4.02, RT1.01, RT1.02, RT2.01, RT2.03	Knowledge/ Understanding Thinking/ Inquiry Application Communication	1. Preparation of and rehearsal for forum 2. Two-day forum 3. Self-assessment

Activity 5.1: Marginalized Voices

Time: 6 hours

Description

Students brainstorm texts studied in their secondary school English courses and complete the Past Literature Studied Chart. The class discusses the patterns made evident in the chart and discusses the literary canon. Students read two short stories and one piece of non-fiction. Students individually answer questions based on formalist literary conventions. The class participates in a question-and-answer period concerning the texts. Students briefly explore theoretical perspectives on marginalized voices.

Strand(s) & Learning Expectations

Strand(s): Reading and Interpreting Literary Texts, Responding to Literary Texts

Overall Expectations

RIV.01 - read and demonstrate an understanding of a range of literary texts from various periods and countries;
RIV.02 - demonstrate an understanding of how form, diction, syntax, voice, and style are used to communicate meaning and enhance the impact of literary texts;
RIV.03 - demonstrate an understanding of a range of critical interpretations of literary texts;
RTV.01 - produce personal and critical responses to a range of literary texts and criticism.

Specific Expectations

RI1.03 - select, use, and adapt reading strategies to interpret challenging literary texts;
RI2.02 - describe the diction and syntax used in literary texts and evaluate how effectively they help communicate meaning and enhance impact;
RI2.03 - describe the voice and style used in literary texts and evaluate how effectively they help communicate meaning and enhance impact;
RI3.01 - analyse and assess their own and others' responses to a range of literary texts;
RI3.02 - demonstrate an understanding of key concepts and specialized terms in literary criticism;
RT1.01 - explain ideas, intuitions, and feelings evoked by literature.

Prior Knowledge & Skills

- Note-taking and revision skills;
- Ability to think critically and express thoughts logically;
- Ability to apply literary conventions: plot/content, form, syntax/diction, tone, mood, context/setting, style, literary devices, and theme;
- Ability to show sensitivity to the thoughts and opinions of peers and thoughts and opinions in texts.

Planning Notes

- Create an environment that is conducive to exploring literature and encourages freedom of expression.
- Remind students of the discussion about power relationships (Unit 4) and the formalist approach to literature (Unit 2).
- Prepare to help students complete the Past Literature Studied Chart.
- Prepare to discuss the established canon of literature and to explain the choices for inclusion and exclusion from the canon. (The teacher may wish to explore the re-examination of canonical choices.)
- Locate two short stories (or non-fiction pieces) either written by or about marginalized groups.

Teaching/Learning Strategies

5.1.1 Creation of Past Literature Studied Chart

As a class, with the direction of the teacher, students brainstorm the major works of literature studied from Grade 9 to the present. Using the generated list, students complete a chart outlining the gender, race, country of origin, and class of the protagonist and the author. This task is completed for each major work studied. Students supply chart information, to the best of their ability, and the teacher supplies remaining information, if available. Leaving cells in the chart blank is acceptable.

Past Literature Studied Chart (sample)

Text	Protagonist and Author	Gender	Race	Country of Origin	Class/Socio-Economic Status
Romeo and Juliet	Romeo	Male	Caucasian	Italy	Upper
	W. Shakespeare	Male	Caucasian	England	Upper/Middle
To Kill A Mockingbird	Scout Finch	Female	Caucasian	USA	Upper/Middle
	Harper Lee	Female	Caucasian	USA	Upper/Middle

5.1.2 Discussion Regarding the Past Literature Studied Chart and the Literary Canon

Based on the completed chart, the class evaluates the diversity of the school's reading list. The teacher and students examine the chart and note patterns regarding each of the columns. The teacher leads a discussion about the literary canon and how it has evolved, noting voices that are included and voices that are excluded. Direct reference to the chart aids the discussion. Questions to consider are:

- Why might some voices have been included?
- Why might some voices have been excluded?
- How does 'being heard' affect an individual? a community? a culture? a minority?
- How does 'being heard' in literature connect to being valued as a member of society?
- Is it important to hear many kinds of voices? Why or why not?
- What might happen if you hear only one or two dominant voices throughout your career as a reader?
- What might happen if you've read about women only through male authors' perspectives? Or people through white writers' perspectives? Or teens from adult writers?
- Is it important to hear about different groups in society from the groups themselves? Why or why not? (Reference to short pieces studied, especially in newer anthologies, may be useful.)

5.1.3 Textual Reading and Analysis

The teacher distributes two short stories. Students read the material with no introduction to lead their opinions or to guide their initial thinking and interpretation. Students complete notes for each text, including supporting evidence from the text, on the following literary conventions: plot/content, form, syntax/diction, tone, mood, context/setting, style, literary devices, and theme. For non-fiction articles, students also state the thesis and main arguments. Students may need to re-read sections of the material to locate information and improve understanding.

5.1.4 Question and Answer

The teacher leads a question-and-answer session on the literary conventions to clarify information as students self-correct their notes.

5.1.5 Discussion of the Two Texts as New Voices

The teacher generates a discussion on the texts using prompt questions, such as: Was the text challenging for you to read and why? Whose voice was present in the writing? Whose voice was absent? How was someone from a marginalized group portrayed? In your opinion, explain whether it was a positive or negative portrayal of a marginalized person? Were any words or concepts hard for you to understand? Why might that be? Were strategies employed by the author to compensate or assist in your understanding? How do these texts fit into the Past Literature Studied Chart?

5.1.6 Discussion of Marginalized Voices

In small groups, students brainstorm answers to the following questions.

- Do you believe teen voices are heard in mainstream society? Why or why not? Give examples to support your ideas.
- What other voices are not heard?
- Where do you (or others) go to hear those unheard voices?
- Should we take time to listen to these voices? Why or why not?
- How would you define 'marginalized group'?
- What are the challenges facing any marginalized group?
- What are dominant (or mainstream) cultures and voices?

Using reports from groups, the teacher introduces the concept of marginalized voices and provides background on theoretical approaches used with respect to marginalized voices.

Assessment & Evaluation of Student Achievement

Formative	Question-and-answer period	Self-assessment	Knowledge/Understanding Thinking/Inquiry

Accommodations

- Students may discuss the texts in pairs if necessary.
- Provide a scribe or copies of notes.
- Provide an organizer for group discussion.

Resources

Print

Johnston, B. "Cowboys and Indians." *First People, First Voices*. P. Petrone, ed. Toronto: University of Toronto Press, 1984. ISBN 0802065627 (also in New, W.H., ed. *Canadian Short Fiction: From Myth to Modern*. Prentice Hall of Canada Ltd., Toronto, 1986. ISBN 0131138200)

Mistry, Rohinton. "Squatter." *Tales from Firozsha Baag*. Toronto: Penguin, 1987, pp. 145-169.

Mukherjee, B. "The Lady From Lucknow." *The Short Story In English*. N. Besner and D. Staines, eds. Toronto: Oxford University Press, 1991, pp. 793-798. ISBN 0-19-540683-4

Munro, A. "Dance of the Happy Shades." *Selected Stories*. Toronto: McClelland & Stewart, Inc., 1996, pp. 16-25. ISBN 0-7710-6670-8

Websites

Basil Johnston – www.ipl.org/cgi/ref/native/browse.pl/A41

The Literary Canon – http://educ.queensu.ca/~qbell/update/tint/postmodernism/canon1.html

Literature and Social Studies: Reading the Hyphenated Spaces of Canadian Identity – www.quasar.ualberta.ca/css/CSS_35_1/literature_and_social_studies.htm
(essay using literature as the basis for discussing marginalized voices)

Some Feminist Theories – www.brocku.ca/english/courses/2F55/some_theories.html

TEACHING ASSISTANTS' Teaching for Inclusivity/Diversity – www.yorku.ca/human/TA/TeachingResources/TeachInclusDivers/Index.html
(links to discussions on the canon, teaching approaches, inclusion of all perspectives)

Activity 5.2: Establishing Identities

Time: 5 hours

Description

Students explore the concept of *home* through a poem and then discuss stories they are familiar with. Next, students are introduced to literary text that generates a discussion about culture and voices. Students read a short text and apply formalist, post-colonial, and race perspectives to it. Students use these interpretations as models for their own writing. Independently, students read two short texts and complete an analysis of each one using formalist literary conventions, as well as post-colonial and/or race theoretical perspectives.

Strand(s) & Learning Expectations

Strand(s): Reading and Interpreting Literary Texts, Responding to Literary Texts

Overall Expectations

RIV.01 - read and demonstrate an understanding of a range of literary texts from various periods and countries;
RIV.02 - demonstrate an understanding of how form, diction, syntax, voice, and style are used to communicate meaning and enhance the impact of literary texts;
RIV.03 - demonstrate an understanding of a range of critical interpretations of literary texts;
RTV.01 - produce personal and critical responses to a range of literary texts and criticisms.

Specific Expectations

RI1.01 - analyse a range of literary works, with an emphasis on in-depth study of particular genres, authors, themes, time periods, or countries;
RI1.03 - select, use, and adapt reading strategies to interpret challenging literary texts;
RI1.04 - analyse how literary texts provide insight into diverse human experiences and perspectives;
RI2.02 - describe the diction and syntax used in literary texts and evaluate how effectively they help communicate meaning and enhance impact;
RI2.03 - describe the voice and style used in literary texts and evaluate how effectively they help communicate meaning and enhance impact;
RI3.01 - analyse and assess their own and others' responses to a range of literary texts;
RI3.02 - demonstrate an understanding of key concepts and specialized terms in literary criticism;
RI3.03 - analyse and assess critical interpretations of literary texts researched through the use of print and electronic sources;
RI3.05 - analyse how social, cultural, and political contexts and the perspectives of various readers influence the interpretation of literary texts;

RT1.01 - explain ideas, intuitions, and feelings evoked by literature;
RT1.02 - produce critical responses to ideas, themes, and issues presented in a range of literary texts;
RT1.03 - produce critical responses to interpretations of texts and theories of literary criticism.

Prior Knowledge & Skills

- Note-taking and revision skills;
- Ability to think critically and express thoughts logically;
- Ability to apply literary conventions: plot/content, form, syntax/diction, tone, mood, context/setting, style, literary devices, and theme;
- Ability to show sensitivity to the thoughts and opinions of peers.

Planning Notes

- Select a literary text that lends itself to questions about the representation of Aboriginal peoples, post-colonial experience, or non-white experience. The literary text could be old or new.
- Consider using a short film clip that deals with slavery, the colonization of North America, or racial inequality to provide a context for this activity.
- Review the concepts and origins of post-colonial and race theories.
- Review Native peoples' history for discussion of post-colonial theory in a Canadian context. The teacher may include comparisons with the indigenous populations in America, Australia, and New Zealand.
- The teacher needs to know basic information about patterns of immigration in Canada.
- When discussing home, the teacher needs to be aware of the sensitive nature of this issue; some students may not wish to share personal information in this discussion. **Note:** Teachers should be sensitive to the personal nature of the experience, and support students in avoiding disclosure and discussion of sensitive issues in the classroom context.

Teaching/Learning Strategies

5.2.1 Poem

Students listen and respond to a poem about home. Students discuss the stories they remember from childhood, including bed-time stories and family stories. Students can explore what home means to them.

5.2.2 Discussion

Students reflect on these questions and generate examples, first individually, then in pairs and small groups.

- How do stories shape us in terms of our values, beliefs, and ethics?
- How do stories shape our sense of our own identity, our family's identity, our community's identity?
- How do stories reflect both specific individual experiences and universal experiences? (This is a highly debatable question.)
- Is it important to see your home reflected in the stories or articles you read at school? Why or why not?

5.2.3 Story

The teacher reads aloud a literary text. Students share their initial impressions of the text. Possible questions include: What does this text make you think of? Why? Does it remind you of other things that you have seen or heard? What morals or values does it teach?

5.2.4 Discussion

Students brainstorm answers to the following:

- What is immigration? What might it feel like to immigrate to a new place? Why do people immigrate?
- In terms of Canadian history, what are some patterns of immigration?
- What is colonization? Why do nations create colonies? What might it feel like to be colonized? To be a colonizer?
- What is our colonial history?
- How might Canada be considered post-colonial?
- How do you define culture, ethnicity, and race?

5.2.5 Developing Perspective

To develop understanding of the post-colonial perspective, students read sections of an article or book excerpt on post-colonialism, make notes, and then summarize it for their group.

5.2.6 Discussion

In a class discussion, students revisit their previous interpretations of the literary text by considering questions that demonstrate a post-colonial or race theory approach to literary analysis:

- Whose voices do we hear in this text?
- How are characters of different races portrayed?
- What situations can you, as a reader, relate to? Not relate to? Why?
- How is this perspective different from your own? How is it similar?
- How is this perspective different from the dominant or mainstream culture?
- Why might these voices have been excluded in the past?
- What advantages and/or disadvantages might be achieved by hearing and listening to these traditionally marginalized and silenced voices?

5.2.7 Text Reading and Analysis

Students read one short text (see Resources) and complete a two-step interpretation of it. For the first step, students use formalist literary conventions, e.g., plot/content, form, syntax/diction, tone, mood, context/setting, style, literary devices, theme. For the second step, students analyse the text, using post-colonial or race theories, by discussing the political, social, and/or cultural voices within the work and considering the questions in 5.2.6. Students create point-form notes and share their information with the class. The teacher helps extend students' analyses.

5.2.8 Reading of Four Texts and Written Analysis

Students individually read four more texts (both fiction and non-fiction) and write notes and a paragraph on each text, following the guidelines in Appendix 5.2.1 – Analysis of a Literary Text Assignment Sheet. Students re-read sections of the texts to improve their understanding. Students submit their notes and paragraph on one of the four texts to the teacher for assessment.

Assessment & Evaluation of Student Achievement

Formative	Interpretation of short text	Self-assessment	Knowledge/Understanding, Thinking/Inquiry Application
Formative	Written analysis: interpretation of a short text	Anecdotal and checklist	Knowledge/Understanding, Thinking/Inquiry, Communication, Application

Resources

Professional Resources for Teachers

Print

Abrams. M.H. *Glossary of Literary Terms,* 3rd ed. Holt, Rinehart, and Winston, 1997. ISBN 0030765854

Ashcroft, B., G. Griffiths, and H. Tiffin, eds. *The Post-Colonial Studies Reader*. New York: Routledge, 1995. ISBN 0-415-09622-7

Ashcroft, B., G. Griffiths, and H. Tiffin, eds. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. New York: Routledge, 1989. ISBN 0-415-01209-0

Coelho, E., B. Costiniuk, and C. Newton. *Antiracism Education. Getting Started; A Practical Guide*. Toronto: OSSTF, 1995. ISBN 0920930700

Moraga, Cherrie and Gloria Anzaldua, eds. *This Bridge Called My Back: Writings by Radical Women of Colour*. New York: Kitchen Table Press, 1983. ISBN 0 913175-03-X

Razack, Sherene H. *Looking White People in the Eye: Gender, Race, and Culture in Courtrooms and Classrooms*. University of Toronto Press, 1998. ISBN 080200928X

Weis, L. and M. Fine, eds. *Beyond Silenced Voices: Class, Race, and Gender in United States Schools*. Albany: NYU Press, 1993. ISBN 07914128 65

Websites

Postcolonial Studies – www.emory.edu/ENGLISH/Bahri/Intro.html (contains links to many postcolonial authors and theorists, including Rohinton Mistry, Michael Ondaatje, Roddy Doyle, as well as a good summary of post-colonialism)

www.wwnorton.com/nael/nto/20thC/postcolonial/posttopfrm.htm

Fiction and Non-Fiction for Use in Classroom

Achebe, Chinua. *Anthills of the Savannah*. London: Heinemann Educational Books, 1987. ISBN 0-435-90538-4 (select an excerpt)

Angelou, M. "The Peckerwood Dentist and Momma's Incredible Powers." *I Know Why the Caged Bird Sings*. New York: Signal Hill, 1989. ISBN 0929631048 (short text)

Angelou, M. *All God's Children Need Travelling Shoes*. Toronto: Random House, 1986. ISBN 0-679-73404-X (select an excerpt)

Anzaldua, G. *Borderlands, La Frontera. The New Mestiza.* San Francisco: Spinster/Aunt Lute Press, pp. 194-195. (poem)

Bambara, T.C. *The Salt Eaters*. New York: Random House, 1992. ISBN 0-679-74076-7 (select an excerpt)

Bannerji, H. "The Other Family." *English Literature and Media 9*. Toronto: Nelson, 1998. pp. 99-104. (short text)

Brand, D. A*t the full and change of the moon*. Toronto: Alfred A. Knopf Canada, 1999. ISBN 0-676-97101-6 (select an excerpt)

Brand, D. *In Another Place, Not Here*. Toronto: Vintage, 1997. ISBN 0-394-28179-9 (select an excerpt)

Brodber, E. *Myal*. London: New Beacon Books, 1988. ISBN 0901241-86-5 (select an excerpt)

Callwood, J. *National Treasures*. Toronto: Stoddart Publishing Co. Limited, 1994. ISBN 0-7737-5687-6 (see Buffy Sainte-Marie interview)

Carr, E. *Pause: a sketchbook*. Toronto: Stoddart Publishing Co. Limited, 1995. ISBN 07737-2875-9 (short stories and sketches)

Carter, A. *The Bloody Chamber*. Toronto: Penguin, 1979. ISBN 0-14-012837-9 (select an excerpt)

Cary, J. *Mister Johnson*. Toronto: Penguin, 1939. ISBN 0-14-013933-8 (select an excerpt)

Christensen, L. "Teaching Standard English: Whose Standard?" *English Journal* (Feb 1990), pp. 36 –40. (non-fiction text)

Clarke, G.E. *Whylah Falls*. Vancouver: Polestar Press Ltd, 1994. ISBN 0-919591-57-4 (poems)

Culleton, B. *In Search of April Raintree*. Winnipeg: Peguis Publishers, 1992. ISBN 1-895411-46-7 (select an excerpt)

Espinet, R. *The Princess of Spadina*. Toronto: LP ClnBook, 1993. ISBN 0920813666 (children's story)

Finding Forrester. G. Van Sant, dir. Columbia Pictures, 2000. (Rated PG) (select a film clip)

Gordimer, N. *Burger's Daughter*. Toronto: Penguin, 1979. ISBN 0-14-005593-2 (select an excerpt)

Gzowski, Peter. *Canadian Living*. Toronto: McClelland & Stewart, 1993. ISBN 0-7710-3729-5 (select an article)

Gzowski, Peter. *The Fourth Morningside Papers*. Toronto: McClelland & Stewart, 1991. ISBN 0-7710-3731-7 (select an article)

Highway, T. *Dry Lips Oughta Move to Kapuskasing*. Saskatoon: Fifth House Publishers, 1989. ISBN 0-920079-55-5 (select a scene from this play)

Hurston, ZN. *Their Eyes Were Watching God*. New York: Harper and Row, 1990. ISBN 0-06-091650-8 (select an excerpt)

Jeroski, S. *Tapestries: Short Stories from the Asian Pacific Rim*. Toronto: Nelson, 1991. ISBN 0-17-603098-0

Kogawa, J. *Obasan*. Toronto: Doubleday, 1994. ISBN 0385468865 (select an excerpt)

Lee, S. *Disappearing Moon Café*. Toronto: Douglas and McIntyre, 1991. ISBN 0-88894-721-6 (select an excerpt)

Marshall, P. *Brown Girl, Brownstones*. New York: The Feminist Press, 1981. ISBN 0-912670-96-7 (select an excerpt)

Morrison, T. *Song of Solomon*. Toronto: Penguin Books, 1977. ISBN 0-452-26011-6 (select an excerpt)

Mistry, R. *A Fine Balance*. Toronto: McClelland and Stewart, 1995. ISBN 0771060521 (select an excerpt)

Mistry, R. *Such a Long Journey*. Toronto: McClelland and Stewart, 1993. ISBN 0771098979 (select an excerpt)

Mukherjee, B. "Jasmine." *The Short Story in English*. N. Besner and D. Staines, eds. Toronto: Oxford University Press, 1991, pp. 799-807. ISBN 0-19-540683-4

Naipaul, V.S. *A Bend in the River*. New York: Vintage Books, 1989. ISBN 0679722025 (select an excerpt)

Naipaul, V.S. *The Mimic Men*. Toronto: Penguin, 1969. ISBN 0-14-002940-0 (select an excerpt)

Ondaatje, M. *Running in the Family*. Toronto: General Publishing Co. Limited, 1984. ISBN 0-7736-7063-7 (select an excerpt)

Rushdie, S. *East, West: Stories*. Toronto: Knopf, 1994. ISBN 0394280938

Rushdie, S. *Imaginary Homelands: Essays and Criticism 1981-1991*. London: Granta, 1991. ISBN 014014224X

Rushdie, S. *The Ground Beneath Her Feet*. Toronto: Knopf, 1999. ISBN 0676970621 (select an excerpt)

Ryga, G. *The Ecstasy of Rita Joe and Other Plays*. Toronto: New Press, 1971. ISBN 0887700721 (select an excerpt)

Sapphire. *Push*. New York: Random House, 1997. ISBN 0-679-76675-8 (select an excerpt)

Selvadurai, S. *Cinnamon Gardens*. Toronto: McClelland and Stewart, 1998. ISBN 0771079559 (select an excerpt)

Selvadurai, S. *Funny Boy: A Novel in Six Stories*. Toronto: McClelland and Stewart, 1994. ISBN 0771079508 (select an excerpt)

Simon, P. "Homeward Bound." *Parsley, Sage, Rosemary and Thyme.* 1965. (song lyrics)

Tan, A. *The Joy Luck Club.* New York: Ballantine, 1990. ISBN 0804106304 (select an excerpt)

Tan, A. *The Kitchen God's Wife.* New York: Ballantine, 1991. ISBN 080410753 (select an excerpt)

Vassanji, M.G. *The Book of Secrets*. Toronto: McClelland and Stewart, 1997. ISBN 0771087217 (select an excerpt)

Verdelle, A.J. *The Good Negress.* New York: HarperPerennial, 1996. ISBN 0-06-097683-7 (select an excerpt)

Walker, A. *The Color Purple*. New York: Pocket Books, 1982. ISBN 0671019074 (select an excerpt)

Wong, J. *Red China: My Long March from Mao to Now.* Toronto: Doubleday, 1996. ISBN 0385254903 (select an excerpt)

Activity 5.3: Silenced Identities

Time: 5 hours

Description

Students discuss the portrayal of a silenced group in a movie, TV show, or other media form. Students read a poem about a person who feels silenced. Then, students read a selection of poetry and short stories and generate questions to reflect both formalist and marginalized voices approaches. In small groups, students take on the persona of a teacher and decide which text to keep in this activity. Individually, students write short position papers defending their choices.

Strand(s) & Learning Expectations

Strand(s): Reading and Interpreting Literary Texts, Responding to Literary Texts

Overall Expectations

RIV.01 - read and demonstrate an understanding of a range of literary texts from various periods and countries;
RIV.02 - demonstrate an understanding of how form, diction, syntax, voice, and style are used to communicate meaning and enhance the impact of literary texts;
RIV.03 - demonstrate an understanding of a range of critical interpretations of literary texts;
RIV.04 - assess the function and significance of literature in society.

Specific Expectations

RI1.01 - analyse a range of literary works, with an emphasis on in-depth study of particular genres, authors, themes, time periods, or countries;
RI1.03 - select, use, and adapt reading strategies to interpret challenging literary texts;
RI1.04 - analyse how literary texts provide insight into diverse human experiences and perspectives;
RI2.02 - describe the diction and syntax used in literary texts and evaluate how effectively they help communicate meaning and enhance impact;
RI2.03 - describe the voice and style used in literary texts and evaluate how effectively they help communicate meaning and enhance impact;
RI3.01 - analyse and assess their own and others' responses to a range of literary texts;
RI3.02 - demonstrate an understanding of key concepts and specialized terms in literary criticism;
RI3.04 - analyse literary texts by applying key literary concepts;

RI4.02 - analyse and assess the social functions of literary texts;
RT1.01 - explain ideas, intuitions, and feelings evoked by literature;
RT1.02 - produce critical responses to ideas, themes, and issues presented in a range of literary texts.

Prior Knowledge & Skills

- Ability to keep notes and records for their own use.

Planning Notes

- Be aware of the sensitivity around emotional issues and respect students who do not wish to participate in the class discussions. As well, students must be cautioned to be respectful of each other during all discussions.
- To build on the discussion started in Activities 5.1 and 5.2, locate texts that focus on the lives of the silenced people in Canadian society.
- Prepare to make connections with the concepts of silencing and power that were explored in Unit 4.
- Consider the use of non-fiction in addition to or as a substitute for the poetry or short stories. Alternately, the teacher may study a short novella that reflects a silenced or marginalized voice, omit the small group 'what do we keep' activity, and move directly to the forum (Activity 5.4).
- Students may write personal reflections if they would rather not speak during class time.

Teaching/Learning Strategies

5.3.1 Viewing of Visual Text

1. *Brief Brainstorming and Discussion:* Students complete an idea web (drawing on discussions from Unit 4), to define silencing, name people or groups that have been or are silenced, and explore the emotions a silenced person feels. Students share responses and generate a definition of silencing.
2. *Analysis:* Students complete a chart based on a movie, TV show, magazine advertisement, or newspaper article that depicts a person (or group) that has been silenced.

	Visual Example
Character's Name and Gender	
Character's Clothing and Hair	
Character's Voice and Speaking Style	
Three Main Personality Traits of Character (use examples)	
Character's Job	
Character's Apparent Social Power	

**It may not be possible to fill in all boxes.

3. *Discussion:* The class assesses to what extent this portrayal of a silenced person seems stereotypical or realistic. Students discuss the position of power or powerlessness given to the character and the extent to which she/he has been silenced.

5.3.2 Reading of Two Poems

1. In pairs, students read a poem that deals with a person who feels silenced. Pairs respond to the poem, discussing their answers to the following:
   - How might you feel if you were in this position?
   - What would you do if you were in this position?
   - What choices would you have in life?
   - What are the effects of 'silencing' on a person? On a community?
2. *Discussion:* The class discusses their responses to the poem.
3. *Pair Analysis:* Student pairs analyse the poem in terms of how content, shape, syntax, lineation, diction, symbolism, imagery, tone, mood, setting, and literary devices contribute to the theme of silencing. Students are then encouraged to look for other themes or ideas in the poem.

4. *Brief Presentation:* Student pairs briefly present their findings to class, e.g., one pair could present content, while another presents symbolism.
5. Students analyse a second poem using the questions from #1 and #3 and present their answers.
6. The teacher uses a Venn diagram (or other graphic organizer) to lead brainstorming and discussion on the similarities and differences of the two poems in terms of how they present issues of silencing and marginalization.

5.3.3 Reading of Three Short Stories

1. Students read three short stories.
2. *Group Work:* In small groups, students are assigned a few of the literary conventions (plot, setting, conflict, climax, resolution, theme, language, imagery, symbolism) and write notes that analyse both stories. Each group informally presents their findings orally to the class as peers take notes.
3. The teacher leads a discussion on how to ask questions of marginalization and silencing in a text. The teacher focuses on the fact that the question you ask determines the response you get; it is essential to open up discussion on a text by asking new, challenging questions.
4. In their same small groups, students compose questions that reflect marginalized voices theory and issues of silencing in relation to the stories.
5. *Question Exchange:* Students exchange questions with another group, answer them together, and then the questions (with answers) are returned to their original owners. The owners reflect on the questions and try to add one idea. Then, they present the questions and answers aloud for a whole-class discussion.
6. The teacher looks at students' notes for completion and reminds students that they need the notes for the next part of the activity.

5.3.4 Group Discussion and Position Paper

1. *Discussion:* As a whole class, students brainstorm the social functions of literary texts. The teacher could stimulate discussion with the following questions:
   - How do the texts we've just studied demonstrate how it might feel to be silenced?
   - How do the texts help to define how it feels to be different from the norm?
   - Is this representation a positive and empowering one? Or is this portrayal a negative and depressing one? Explain.
   - Should a piece of literature make someone feel good about who he/she is? Why or why not?
   - How does one of these texts reinforce or challenge a stereotype?
   - Should literature aim to change people's attitudes? Why or why not?
   - In your mind, what are the social functions of literature?
2. In small groups, students take on the role of English teachers in a secondary school department who must come to a consensus on a 'situation.' The situation is that there is not enough time to study all texts in this activity; they only have enough time to study one. The group must present their decision to the class and provide a rationale for their choice. Their rationale must include a comment on the social function of the literary text and explain how the text will help students understand diverse human experience. Students are told of the curriculum expectations being addressed and must aim to address at least two of them with only one text.
3. *Individual Writing:* Each student writes a position paper outlining their personal choice, which need not reflect the group's decision. The paper must explain how this text will help students understand diverse human experience (see Appendix 5.3.1 – Position Paper: Which Text to Keep?).
4. The teacher evaluates the position paper using the checklist provided (Appendix 5.3.1).

Assessment & Evaluation of Student Achievement

Formative	Taking and adding to notes	Self-assessment	Knowledge/Understanding Thinking/Inquiry
Summative	Position paper	Checklist	Knowledge/Understanding Thinking/Inquiry Communication Application

Accommodations

- During class discussions, allow students to have 'no comment' on sensitive issues.
- Consider having students look into youth poetry and 'zines.' (As an extension, students can create their own zine to let their voices be heard.) Another extension would be to encourage students to give voice to the silenced people in their community. For example, the teacher could arrange a trip to a local nursing home, and students could interview people and write brief biographies for a class newspaper. Teachers must follow board and school policy related to out of school activities. Students must be instructed to accept "no comment" as a valid answer to any questions, and to respect that people may choose not to respond at all.

Resources

Websites

Deferred Dreams: The Voice of African American Women's Poetry since the 1970s – www.americansc.org.uk/samuel.htm (includes theoretical discussion and samples of poetry)

Diverse Canadian Voices – www.sasked.gov.sk.ca/docs/ela102030/unitobja30.html

Print

Armstrong, S. and C. Corbeil. *A Corner in Each Life: Contemporary Canadian Stories*. Toronto: Nelson, 1994. ISBN 0-17-603978-3

Barry, J. and J. Griffin. *The Storyteller: Short Stories from Around the World*. Toronto: Nelson, 1992. ISBN 0-17-603868-X

Barry, J. *Themes on the Journey: Reflections in Poetry*. Toronto: Nelson, 1989. ISBN 0-17-603089-1

Coupland, D. *Polaroids from the Dead*. Toronto: HarperCollins Publishers Ltd., 1996. ISBN 0-00-255435-6

Findley, T. *Dust to Dust*. Toronto: HarperCollins Publishers Ltd., 1997. ISBN 0-00-224409-8

Findley, T. *You Went Away: A Novella.* Toronto: HarperCollins Publishers Ltd., 1996. ISBN 0-00-224385-7

Gilbert, S. and S. Gubar, eds. *The Norton Anthology of Literature by Women.* New York: W.W. Norton & Company Inc., 1985. ISBN 0-393-95391-2

Marlatt, D. *Ana Historic*. Toronto: Coach House Press, 1988. ISBN 0-88910-364-X

McClymont, C. *Viewpoints: Reflections in Non-Fiction*. Toronto: Nelson, 1990. ISBN 0-17-603097-2

Munro, A. "Red Dress-1946." *Literary Experiences: Volume One*. Scarborough: Prentice-Hall, 1989, pp. 8-19. ISBN 0-13-537762-5

Rich, A. *On Lies, Secrets, and Silence: Selected Prose 1966-1978*. New York: W.W. Norton & Company, 1979. ISBN 0-393-00942-4

Weis, L. and M. Fine, eds. *Beyond Silenced Voices: Class, Race, and Gender in United States Schools*. Albany: NYU Press, 1993. ISBN 0791412865

Activity 5.4: Forum

Time: 4 hours

Description

Students use their notes and position paper to prepare for a forum. The forum is divided into two days; one day examines the use of the poems and non-fiction and one day concerns the use of stories and visual texts. Students assume a role and argue either for or against the inclusion of one set of texts. Students must demonstrate a thorough knowledge of the texts to construct a defensible argument.

Strand(s) & Learning Expectations

Strand(s): Reading and Interpreting Literary Texts, Responding to Literary Texts

Overall Expectations

RIV.01 - read and demonstrate an understanding of a range of literary texts from various periods and countries;
RIV.02 - demonstrate an understanding of how form, diction, syntax, voice, and style are used to communicate meaning and enhance the impact of literary texts;
RIV.03 - demonstrate an understanding of a range of critical interpretations of literary texts;
RIV.04 - assess the function and significance of literature in society;
RTV.01 - produce personal and critical responses to a range of literary texts and criticism;
RTV.02 - produce creative responses to a range of literary texts and criticism.

Specific Expectations

RI1.04 - analyse how literary texts provide insight into diverse human experiences and perspectives;
RI2.01 - identify elements of literary forms and evaluate their effectiveness in communicating meaning and enhancing the impact of texts;
RI3.01 - analyse and assess their own and others' responses to a range of literary texts;
RI3.02 - demonstrate an understanding of key concepts and specialized terms in literary criticism;
RI3.04 - analyse literary texts by applying key literary concepts;
RI3.05 - analyse how social, cultural, and political contexts and the perspectives of various readers influence the interpretation of literary texts;
RI4.01 - analyse the relationship between literary texts and the social, cultural, and political contexts in which they were created;
RI4.02 - analyse and assess the social functions of literary texts;
RT1.01 - explain ideas, intuitions, and feelings evoked by literature;
RT1.02 - produce critical responses to ideas, themes, and issues presented in a range of literary texts;
RT1.03 - produce critical responses to interpretations of texts and theories of literary criticism;
RT2.01 - design and create, individually or collaboratively, literary or media works in response to literary texts;
RT2.03 - assess the extent to which their created or adapted works expand the understanding of ideas, themes, and issues in the original literary texts.

Prior Knowledge & Skills

- Ability to plan, organize, and deliver oral presentations with an awareness of purpose and audience.

Planning Notes

- Bring in a professional speaker for tips on presenting convincing arguments and using rhetoric.
- Check the policy and guidelines for selection of learning resources in your board.
- Props and costumes may give students the freedom to take on a persona. Students may find putting on a role freeing, so it should be encouraged by the teacher.

- Ensure a balance between students speaking for the texts and students speaking against the texts, so that the forum is lively and thought-provoking. Ensure that each side has strong presenters.
- To deal with several texts, ask each presenter to deal with the texts in the same order, e.g., always mention the poems in this order, and then the non-fiction. The teacher may have the first half of the forum focus on poems and the second half on non-fiction.
- During the forum, ensure that each student speaks for three to four minutes so that all students participate equally.
- Remind students that there is no right or wrong side, there is no pre-determined outcome, and the student's final decision does not impact the teacher's evaluation of an individual performance.
- Consider whether to assign students to a specific day.

Teaching/Learning Strategies

5.4.1
Students choose the day they would like to participate (poetry/non-fiction day or short story/visual texts day). Half the class participates on each day, while the other half peer assesses the presentations using a rubric. Students also choose the roles they would like to have and the teacher ensures that the roles are balanced (see Appendix 5.4.1 – Forum Assignment Sheet). Students do not need to agree with the opinions of their role; they need to imagine how someone in this role would feel and think about the texts.

5.4.2
Students brainstorm the issues (pros and cons) that may be raised about the texts (see Appendix 5.4.1). Issues could include: literary merit; potential effects on readers; moral values; portrayal of people based on race, culture, ethnicity, gender, socio-economic status, ability, etc.

5.4.3
The teacher outlines rhetorical devices and the class brainstorms oral presentation skills.

5.4.4
The teacher hands out the rubric and students ask clarifying questions (see Appendix 5.4.2 – Forum Evaluation Rubric).

5.4.5
In small groups, students prepare their positions and rehearse for the forum. The teacher could use a creative controversy format to help students prepare their ideas (see Resources).

5.4.6
Students participate in role for one day of the forum. At the end of the forum, students must hand in their speeches to demonstrate that they were prepared for the forum.

5.4.7
Students are paired up with a partner in a similar role; as an audience member, students peer assess their partner using the rubric, e.g., concerned parent against the texts from Day 1 assesses concerned parent against the texts from Day 2.

5.4.8
Students fill out Appendix 5.4.3 – Self-Assessment Form and reflect on their own skills and experiences.

Assessment & Evaluation of Student Achievement

Formative	Self-and Peer Assessment	Checklist Forum Rubric Forum rubric	Knowledge/Understanding Thinking/Inquiry Communication Application
Summative	Teacher	Forum Rubric	Knowledge/Understanding Thinking/Inquiry Communication Application

Accommodations

- Students who have difficulty making persuasive arguments orally need time to rehearse and receive teacher feedback before they present. Consider giving shy or uncomfortable students roles that require less emotion during the debate.

Resources

Information on Oral Presentations

Adams, J., C. Costello, and S. Naylor. *Reading and Writing for Success Senior*. Toronto: Harcourt, 2001, pp. 216-219 and 328-333. ISBN 0-7747-1490-5

Barclay, S., J. Coghill, and P. Weeks. *Canadian Students' Guide to Language, Literature, and Media.* Toronto: Oxford University Press, 2001, pp. 126-127 and 130-133. ISBN 0-19-541675-9

Dawe, R. and P. Malott. *Reference Points*. Toronto: Prentice Hall, 2001, pp. 216-221. ISBN 0-13-019871-4

Saliani, D. *Communicate!* Toronto: Nelson Thompson Learning, 2001, pp. 253-264. ISBN 0-17-619718-4

Information on Creative Controversy

www.clcrc.com/pages/decision.html (original source for creative controversy techniques)

www.school.net.ca/greatquestions/e/tools.html (creative controversy and other critical reading skills)

Appendix 5.2.1

Analysis of a Literary Text Assignment Sheet

Student's Name:
Title of Text:
Author:

1. Using the short text, make point-form notes about the following literary conventions:
   - plot/content:
   - form:
   - syntax/diction:
   - tone:
   - mood:
   - context/setting:
   - style:
   - literary devices:
   - theme:

2. Make point-form notes based on the types of questions used in post-colonial and race theory analysis.

3. Develop an outline for a written analysis of the text, including your personal response to it and incorporating information from your notes in #1.

4. For one of the texts, use the outline to complete a written analysis for submission, along with your point-form notes and outline.

Evaluation Checklist
Circle one comment for each of the criteria: No / Needs Improvement (NI) / Yes

Is the diversity of human experience explored?	No	NI	Yes
Is the author's diction and/or syntax addressed?	No	NI	Yes
Is an understanding of post-colonial or race theory demonstrated in the answering of one of the questions?	No	NI	Yes
Is the political, social, and/or cultural voice of the work explored?	No	NI	Yes
Does the student explain ideas, intuitions, or feelings evoked by the literature?	No	NI	Yes
Is the analysis composed clearly and logically?	No	NI	Yes
Is the analysis written in a convincing manner and well supported by textual evidence?	No	NI	Yes
Are proper grammar, punctuation, and spelling techniques used?	No	NI	Yes

Comments:

Appendix 5.3.1

Position Paper: Which Text to Keep?

Imagine that you are a member of your secondary school's English department. There is not enough time to study all of the texts in this activity; therefore you must choose only one to study. Which one would you choose and why? Explain your feelings and opinions on one of the texts. Also, as a teacher, you must address at least two learning expectations for this course with only one text. In your position paper, you need not reflect the group's decision; however, your decision must take into account the social functions of the text and explain how this text will help students understand diverse human experience.

Evaluation Checklist for the Position Paper

Circle one comment for each of the criteria: No / Needs Improvement (NI) / Yes

Does the paper clearly explain the two learning expectations that would be met and how?	No	NI	Yes
Does the paper explain at least two social functions that would be met by using this short text in the class?	No	NI	Yes
Does the paper explain how this text provides insight into diverse human experiences and perspectives?	No	NI	Yes
Is the political, social, and/or cultural voice of the text itself explored?	No	NI	Yes
Does the student explain ideas, intuitions, or feelings evoked by the literature?	No	NI	Yes
Was the paper composed clearly and logically?	No	NI	Yes
Is the paper written in a convincing manner and well supported by textual evidence?	No	NI	Yes
Were proper grammar, punctuation, and spelling techniques used?	No	NI	Yes
Was the paper organized into coherent paragraphs?	No	NI	Yes

Comments:

Appendix 5.4.1

Forum Assignment Sheet

Situation
The English Department in your school is preparing to make decisions about what texts to include for study in next year's Studies in Literature course. As students currently taking the course, you have asked for an opportunity to share your views with the Department–in particular with regard to particular poetry and non-fiction texts included in your course this year. The Department Head/teachers have agreed to convene a forum after school so that your opinions can be taken into account.

Organization
The forum is divided into two days; one day examines the use of the poems and non-fiction and one day concerns the use of the stories and visual texts. Participants speak in order; however, at the end of each speech, the floor is open and any participant may ask a question of the speaker.

Your Task
After choosing a role, you prepare a 3- to 4-minute speech outlining your opinion. Your speech must include at least four arguments with a clear rationale for each one (i.e., include quotations and paraphrased moments from the texts). You must be able to discuss and debate your position throughout the forum. Therefore, you should prepare back-up arguments and examples, as well as anticipate the opposing side's arguments. Also, you need to ask at least two questions of others throughout the forum.

Roles

1. Chair of the forum (one person)
   Must chair meeting, outline procedures, and goals, set agenda, introduce members, and give a three-minute 'statement of my personal bias' speech to the teacher before the forum begins. The chair is expected to listen as impartially as possible to both sides of the forum, ask questions, and then state the final decision after consulting with the teachers in the department; the Chair does not make the final decision speech; the Head of the English Department and teachers do.

2. Students (three against the texts/two for the texts)
   Must clearly and articulately express their positions, in the following order:
   - first student against the texts;
   - first student for the texts (with any additional remarks responding to first student against);
   - second student against the texts (with any additional responses to the first student for);
   - second student for the texts (with any additional responses to the second student against);
   - third student against the texts (with any additional responses to the second student for).

Appendix 5.4.1 (Continued)

3. Teacher and literary critic (two for the texts)
   - The teacher must support the texts and discuss the educational value of these texts.
   - The literary critic supports the teacher's position and includes support from a critical perspective for the study of these texts.

4. The teacher and literary critic (two against the texts)

5. ENG3U Student Delegation *(one for the texts/one against the texts)
   Must express diverse student opinion with a clear rationale.

6. Authors of texts**(one for the texts)
   Must defend their texts, as artist, author, and instrument of social change.

7. Members of the English Department***(two impartial)

   In a one-minute speech, each member must explain criteria for text selection (research local school board's policy). During the forum, they must ask additional questions of all parties, take notes to make a decision with Department Head, and deliver a one- to two-minute decision speech with an explanation based on the strongest evidence presented. Members prepare two speeches each (one for each decision or a combination) and then include information given by the participants during the forum.

Remember:

- Students do NOT need to agree with the opinions of their chosen roles.
- Speech should be logical and organized. Students may use cue cards or memory devices.
- Students must use costumes, props, and voices to get into character and convince us of their opinions.
- Students, in role, should be prepared to ask two questions of another member of the forum and be ready to spontaneously and persuasively respond to any question asked.
- *If more roles are needed, include more student delegates.
- **The author could represent all the writers studied, e.g., the author could be Alice Munro, Willa Cather, and Basil Johnston on the 'short story' day and speak for one minute as each person.
- This sheet is photocopied so that students can sign up for Day 1 or Day 2 roles.

Appendix 5.4.2

Forum Evaluation Rubric

Name:

Date of Forum:

Category/ Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge / Understanding - knowledge of literary elements in text (RI2.01)	- demonstrates limited knowledge of literary elements	- demonstrates some knowledge of literary elements	- demonstrates considerable knowledge of literary elements	- demonstrates comprehensive and insightful knowledge of literary elements
Thinking/Inquiry - analysis of whether texts provide insight into human experiences (RI1.04)	- demonstrates limited ability to analyse whether texts provide insight into human experiences	- demonstrates some ability to analyse whether texts provide insight into human experiences	- demonstrates a solid ability to analyse whether texts provide insight into human experiences	- demonstrates a superior ability to analyse whether texts provide insight into human experiences
- the social function of the texts (RI4.02)	- makes limited connections to the social function of the texts	- makes some connections to the social function of the texts	- makes good connections to the social function of the texts	- makes thorough connections to the social function of the texts
- responses to literary text (RI3.01)	- demonstrates limited ability to respond to text consistent with role	- demonstrates some ability to respond to text consistent with role	- demonstrates considerable ability to respond to text consistent with role	- demonstrates high degree of ability to respond to text consistent with role
Communication - use of ideas and feelings evoked by texts to persuade others (RT1.01)	- demonstrates a limited ability to use ideas and feelings to persuade others	- demonstrates some ability to use ideas and feelings to persuade others	- demonstrates a solid ability to use ideas and feelings to persuade others	- demonstrates a superior ability to use ideas and feelings to persuade others
- use of language appropriate to the audience for responding to ideas, themes, and issues (RT1.02)	- uses limited word choice and awkward or repetitive sentences with many filler words	- uses adequate word choice and some awkward or repetitive sentences with some filler words	- uses strong word choice and few awkward or repetitive sentences with few filler words	- uses excellent word choice and sentences to engage audience with few or no filler words

Appendix 5.4.2 (Continued)

Category/ Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Application - application of oral communication techniques to respond to literary texts (RT2.01)	- demonstrates limited emotion, volume, and energy in voice; uses eye contact and body language with limited effectiveness	- demonstrates some emotion, volume, and energy in voice; uses some eye contact and effective body language	- demonstrates effective emotion, volume, and energy in voice; uses body language and eye contact effectively	- demonstrates effective emotion, volume, and energy to enhance presentation; uses body language and eye contact to enhance presentation

Note: A student whose achievement is below Level 1 (50%) has not met the expectations for this assignment or activity.

Appendix 5.4.3

Self-Assessment Form

Name:

1. How has this unit helped you to 'see' or 'hear' silenced voices in texts?
2. a) Had you considered the role of literature in society before this unit? Why or why not?
   b) How do you see the role of literature in society now? To what extent has your opinion changed?
3. How did this unit challenge or re-affirm ideas you had about a marginalized community? State the community and one of your ideas that was challenged or re-affirmed.
4. State two ideas about the texts you had not thought of before you either listened to or participated in this forum:
   a)
   b)
5. Did the forum expand your understanding of the themes or issues in the texts? Give a reason for your answer.
6. Analyse to what extent you agreed with the ideas your 'role' presented. Then, explain why a person in your 'role' would feel the way he/she does and give an example.
7. a) What is one thing you wish you had said or done during the forum that you didn't?
   b) Why do you feel that way?
8. What was your greatest strength during the forum?
9. What is one thinking skill (look on the rubric) that you think you need to improve upon to prepare yourself for Unit 6?